

Next month, we welcome home old favorites of our collection and introduce a new annual event

Dear Members,

This year we're introducing what I hope will become an annual event at the Cleveland Museum of Art. On Friday, October 19 at 6:00 p.m., I will present a report to our members on the state of the museum. This will include an update on the progress of our capital campaign and building project, a survey of recent additions to the collection, and an overview of the exhibitions and programs we will present in the coming year. This presentation will be followed by the party that marks the opening of our major fall exhibition, *Impressionist and Modern Masters from the Cleveland Museum of Art.* The whole event will be free and open to our entire membership. I hope you will mark your calendar and look forward to seeing you then.

Fortunately, the addition to our parking garage will be completed by this weekend and visitors will be able to enjoy this new and much anticipated feature of the museum's renovation and expansion project. Not only will you have an easier time finding a place to put your car, you also will be able to park and walk directly into the museum's lower level without going outside.

During the coming year we will reach two other and far more significant milestones: first, the restored galleries on the main floor of our historic 1916 building will reopen, featuring the beloved Armor Court and the museum's superb holdings of 16th-to 19th-century European art and 18th- to early 20th-century American art. And later in the year we will open our new special exhibition galleries with a spectacular exhibition that promises to be one of the most impressive and popular shows we have presented in many years.

There's much more I would like to say, but that will have to wait until our report to the members on October 19. I look forward to seeing you then. In the meantime, many thanks again for your friendship and generous support.

A final reminder: If you have not yet seen the lovely exhibition *Icons of American Photography* (which closes September 16) or the newly acquired South Indian sculpture of *Shiva as Brahma* described in the following article, I hope that you'll be able to visit the museum soon.

Sincerely,

Timothy Ruk

Parking Garage Closed

The museum garage is closed until mid-October as construction proceeds on the expanded facility. Additional parking is available nearby in University Circle. Fees apply at all locations. On-street metered parking is also available, and much of it is free after 6:00 p.m.

VIVA! & Gala Around Town

Don't miss Tango Buenos Aires as it kicks off the third thrilling season of VIVA! & Gala Around Town this month. See pages 14–15 for full series details. Subscriptions and tickets are on sale now. Concerts sell out, so send orders early!

Visit clevelandart.org/viva for the most up-to-date info.

Members Opening for *Modern*Masters + Report to the Community

The members opening for Impressionist and Modern Masters from the Cleveland Museum of Art will begin with a twist—a 30-minute report to the community in which the director offers a look at where the museum is now and previews what will happen in the coming year. After that, enjoy the Modern Masters exhibition, with an orientation talk by curator William Robinson. Another twist: The whole evening is free. Free refreshments and a cash bar.

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A Magnificent Chola Sculpture

A new exhibition celebrates the acquisition of a 10thcentury South Indian masterpiece in stone



Shiva as Brahma (The Creator), late AD 900s/early 11th century. South India, Chola dynasty. Granite. Leonard C. Hanna Jr. Fund; this work was accepted in honor of Stanislaw Czuma in recognition of his long service to the CMA 2007.155

The Cleveland Museum of Art's collection of sculptures produced during the Chola dynasty that ruled South India from the 10th to 13th centuries is one of the strongest outside India. This stature is due in great part to the work of Dr. Stanislaw Czuma, who oversaw the development of the Indian and Southeast Asian collections for 33 years until he retired in 2006. But even in retirement, Stan's quest to improve the collection has continued.

For 80 years, one of the greatest Chola sculptures in the United States, the late 10th to early 11th-century *Shiva as Brahma*, resided 150 miles up the shores of Lake Erie in Buffalo's Albright-Knox Art Gallery. In recent decades the Albright-Knox has focused primarily on contemporary art, and last year its leaders decided to deaccession a number of works that were not consistent with that mission. Among these was the monumental image of Shiva. "I have known about this piece for years," says Czuma. "I always admired it and believe it to be one of the greatest treasures of Indian sculpture in American collections."



GALLERY INSTALLATION:
The four heads are visible because the Shiva is installed away from the wall. In the background (and below right) is another of the museum's early Chola stone sculptures, Shiva's Gajasura—Samharamurti (Slayer of the Elephant Demon) (11th century, South India, early Chola dynasty, granite, John L. Severance Fund 1962.164).

When news of the impending auction came, Czuma knew the museum was presented with the rarest of opportunities. "I worked very hard to convince the museum to pursue this purchase," he says. "Today, a sculpture of this magnitude could never leave India and be acquired by a public institution, but Shiva's presence in the United States goes back to 1927, making its provenance impeccable."

While the acquisition handsomely complements the collection, the CMA can also take pride in ensuring that this masterwork remains on public display in the same part of the country as it has for the past 80 years. "It is a work of extraordinary quality that represents one of the finest monumental Chola stone sculptures in America," Czuma says.

The purchase price of slightly more than \$4 million set a record for a work of Indian art and cemented Cleveland's commitment to strengthening an Asian collection that is already among the world's most distinguished. Cleveland pieces were the stars of the recent exhibition of Chola bronzes at the Royal Academy of Art in London. "The Chola period is one of the most accomplished and admired ages of Indian art history, and it is especially known for its excellence in bronze casting," says Czuma. "The Cleveland Museum of Art has an outstanding representation of Chola bronzes, but its holdings of stone sculpture are relatively modest—which is to be expected since monumental stone sculpture of that period is very rare."

The sculpture of Shiva as Brahma meaningfully complements two other sets of sculptures in the collection—a Vishnu Trinity and a ferocious dancing Shiva—together depicting the three aspects of the Hindu Trinity: Shiva as Brahma (Creator), Vishnu (Preserver), and Shiva as Destroyer. This supreme deity controls time's eternal cycle of rebirth, existence, and death. Thematically and iconographically, these sculptures represent the core of Hindu mythology. All three date from the early Chola period in the 10th and 11th centuries, the height of artistic achievement, making the Cleveland Chola collection truly exceptional.

Martin Lerner, retired curator of Indian and Southeast Asian Art at the Metropolitan Museum of Art in New York, confirms the significance of the acquisition. "The CMA," he says, "is to be commended for recognizing a truly unique opportunity to acquire one of the most important Indian sculptures to have come on the market in recent memory. Large sculptures of such extraordinary quality, created under one of India's most artistically brilliant dynasties, are of greatest rarity."

Another expert, Pratapaditya Pal, former senior curator of Indian and Southeast Asian Art at the Los Angeles County Museum of Art, suggests that the sculpture "could not have found a better home than the Cleveland Museum of Art."

The new Shiva and a small group of related works are on display in the temporary exhibitions area through this fall. The acquisition is dedicated to Stanislaw Czuma. ⋒≡



Generous Donors

The Print Club of Cleveland continues to enrich the collection



The designation of a gallery specifically for print exhibitions when the Cleveland Museum of Art's new building opened in 1916 emphasizes the importance of prints at the museum. However, the real impetus for the growth of print collecting came in December 1919 when the museum's board of trustees established the Department of Prints and appointed Ralph Thrall King, a museum trustee, to act as volunteer curator. King immediately initiated the formation of the Print Club (which changed its name to the Print Club of Cleveland in 1950), the museum's first adjunct support group and the country's first museum-affiliated print club.

Over the last 88 years, the club has shown unwavering dedication to its founders' twin purposes: "to aid the museum to acquire a print collection of high excellence" and to stimulate interest in print collecting. The group has donated some of the crown jewels of the collection—unsurpassed impressions of master prints of every period, by Albrecht Dürer, Rembrandt van Rijn, Edgar Degas, Pablo Picasso, and other renowned printmakers. Recent gifts of works by Caspar David Friedrich, Camille Pissarro, and Jacques Villon continue this tradition.

Although measuring only 9.2 x 15.2 cm, Caspar David Friedrich's 1803 etching Footbridge with Cross before Trees at a River creates the illusion of a vast space (Börsch-Supan/Jähning 107, Gift of The Print Club of Cleveland 2006.133).

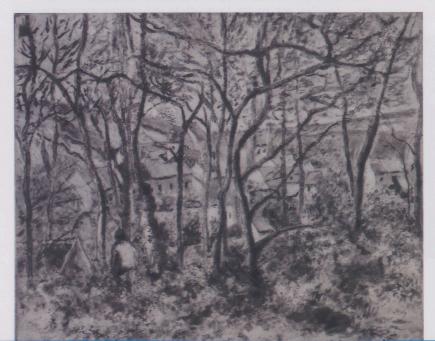
Caspar David Friedrich (1774–1840) was the most important German Romantic painter. He believed that because divine creation manifests itself in nature, it is through the expression of the internal vision by external means that the artist achieves a truly spiritual communication. "The artist," he wrote, "should not only paint what he sees before him, but also what he sees within him."

Friedrich spent most of his life in Dresden, where his spiritual outlook was rooted in northern Germany's strict and simple Protestantism that emphasized mortality and salvation. His religious view of the world—that only belief in God can overcome the meaninglessness of life—is manifested in his unprecedented use of landscape as a devotional image. Including both traditional Christian iconography and his own personal vocabulary of symbols, Friedrich creates a mood that engages the spirit of the spectator. Although his work often alludes to death, the mood is one of contemplation rather than despair, suggesting a peaceful afterlife where death is followed by resurrection. "In order to live one day eternally," the artist noted, "one must submit oneself to death many times."

As a printmaker, Friedrich produced only four woodcuts and 18 etchings between 1799 and 1804. Since he printed only a few impressions of each (none was published in editions), they are all very rare. Friedrich was represented in the museum's collection only by a woodcut until the recent addition of the etching *Footbridge with Cross before Trees at a River*. Typical of his work, the figure walking across the bridge toward a cross suggests the triumph of Christianity over death. This theme is further emphasized by the church steeple in the background silhouetted against the bright sky, a symbol of salvation.

In France, Camille Pissarro (1830–1903), another landscape specialist, painted serene, harmonious works executed in luminous colors. He was also a superb printmaker. The richness and inventiveness of his technical vocabulary enabled him to create black and white prints that fully reflected his painterly goals. This skill is particularly evident in *Wooded Landscape at l'Hermitage*, *Pontoise*, a soft-ground etching, aquatint, and drypoint of 1879, which, like so much of his work, conveys the pleasantness of the countryside and simple, rural life.

"What a pity there is no demand for my prints," wrote Camille Pissarro. "I find this work as interesting as painting, which everybody does, and there are so few who achieve something in printmaking." (Wooded Landscape at L'Hermitage, Pontoise, 1879, soft-ground etching, aquatint, and drypoint, 26.9 x 35.6 cm, Delteil 16, state VI/VI, Gift of The Print Club of Cleveland 2004.105)









ABOVE: Early in the process of making the color drypoint and aquatint The Little Girls' Cake Walk, Jacques Villon printed the image of the children and then added background details in graphite (1904, 34.7 x 45.3 cm, Ginestet and Pouillon 102, state I-II/ IV, Gift of The Print Club of Cleveland 2006.273.2).

CENTER: Villon then made a plate later discarded—which creates a setting for the two girls and printed both plates in black (1904, drypoint, aquatint, and roulette, 34.2 x 45.6 cm, Ginestet and Pouillon 102, state I-II/ IV, Gift of The Print Club of Cleveland 2006.273.4).

RIGHT: The final version is a colorful and lively composition in color drypoint, aquatint, and roulette (1904, 30.5 x 42.3 cm. Ginestet and Pouillon 102, state IV/IV, Gift of The Print Club of Cleveland 2006.273.10).

It was in 1879 that Pissarro met Edgar Degas, who introduced him to inventive and unorthodox printmaking techniques. Degas conceived the idea of publishing a journal of original prints, Le Jour et la nuit, and although this project failed, Pissarro produced Wooded Landscape for it. Inspired by Degas's experimental attitude, Pissarro combined various etching processes to describe the scene in layers of tone. With soft-ground lines Pissarro drew the basic design of houses, hills, trees, and a figure, using several layers of fine aquatint to create various shades of gray. Finally, he painted small strokes of acid directly on the plate to achieve the effect of foliage and added a few accents in drypoint. The subtle gradations of black and white produce an overall luminosity, while the patterns created by interwoven tree trunks and branches suggest a rippling movement across the sheet.

Whereas Pissarro achieved painterly effects using only black ink, Jacques Villon (born Gaston Duchamp, 1875-1963) helped to revitalize color intaglio printmaking in France. In the mid-18th century, French printmakers invented methods to make beautiful color intaglio prints, but the laborious and expensive techniques soon lost favor. By the 1890s, however, French etchers had begun to use color again. For a few years at the turn of the century, Villon also experimented with color etching and aquatint, producing extraordinary results.

The gift of Villon's 1904 work The Little Girls' Cake Walk includes an impression of the final, published version of the print as well as nine proofs. Some of these have additional work in watercolor and graphite, illustrating how the artist experimented extensively with color and the composition's construction. This group allows us to follow the creative process as Villon tried and eliminated a variety of possibilities. Although his themes of Parisian life are typical of the times, Villon's sense of design and strident colors, like the acid green of the floor in this scene, are striking. His small editions, usually numbering only 50, demonstrate that he considered printmaking an original artistic activity 2579 for more information. rather than a commercial enterprise.

In addition to enriching the collection with important purchases, the Print Club of Cleveland educates the public about printmaking and stimulates interest in collecting by sponsoring programs such as lectures and the annual Fine Print Fair. This year's Print Fair, which will take place on September 28-30 (see details on page 17), offers a unique opportunity to study and purchase old master through contemporary prints, drawings, and photographs from 14 dealers based across the country.

PRINT CLUB INFORMATION

The Print Club welcomes inquiries about membership from those living in the Cleveland area; call 216-707-

Music Man

The museum welcomes Tom Welsh as its new associate director in charge of classical music

Culminating a lengthy national search process, the museum welcomed Thomas M. Welsh as associate director for music in the Department of Performing Arts, Music, and Film on July 1. After ten years with New Albion Records and three with Elision Fields Artist Management in San Francisco, where he worked with composers and performers including Terry Riley, Stefano Scodanibbio, Brandon Ross, Harriet Tubman, and Matthias Ziegler, among many others, Welsh comes to Cleveland to take on the programming of the museum's acclaimed Western classical music series.

A music program integrated into the life of a visual arts museum holds great appeal for Welsh. "To me it's nice to consider music and performance in the context of a fine arts institution," he says. "The broad purview of the Cleveland Museum of Art encompasses music as well as visual art—I love that idea. This is what the museum is all about."

While the museum itself exerted a strong pull, the vitality of the Cleveland-area music scene also played a major role in piquing Welsh's interest in the position. "It goes without saying that the Cleveland environment has a very strong heritage in music: from the Orchestra next door to Oberlin just an hour away, the scene is thoroughly alive," he says. "No matter what, we at the museum are never going to be the only game in town, so there will be plenty of competition but also plenty of opportunity for collaboration. That's very exciting and daunting as well."

With a renovated Gartner Auditorium slated to open one year from this fall, Welsh knows that it will be some time before the program is up and running in "normal" mode, but he also recognizes the great benefits that have accrued through the necessity of moving some events outside the museum. "I think the Cleveland Museum of Art is fairly unique among art museums in that it has a beautiful theater of its own, and yet one very strong impression I got is that the city has embraced the presentation of concerts away from the museum. As an outreach effort it's been very successful, but it also has been a great way for the people of the city to discover some wonderful places."

The vision for future programming will involve finding ways to honor and continue the museum's longstanding musical traditions while seeking to expand upon the potential of some of the recent offsite events. One tradition that looms large is organ music. "There is this unique and extraordinary instrument in the theater," Welsh says, referring to the McMyler Organ, "and I am well aware that I am the first director of classical music



Gartner Auditorium in the early stages of its renovation



here in a long, long time who does not also happen to be an organist. That, too, is both exciting and terrifying. Cleveland seems very sophisticated about organ music, and there are a lot of good instruments and a lot of great musicians. We hope to continue to contribute our part to that scene."

The traditions and recent trends together suggest to Welsh an eclectic approach that could encompass many styles and multiple venues. "I am an across-the-board guy," he claims. "My mandate is classical and contemporary music—that's my strength—so I will see that the music program offers work at a world-class level in many forms." He cites two concert experiences as perhaps indicative of the range of possibilities. "During my visits here I attended several concerts, and two struck me as especially reflective of the museum's role in presenting this music. One was the performance of Anonymous 4 in the Shrine Church of St. Stanislaus, with a huge, appreciative crowd in one of the most beautiful churches I have seen. The other was a recital by flutist Joshua Smith in the small and intimate setting of the Monet exhibition, with music by Debussy and Takemitsu. Both of those were just magical—the full aesthetic experience." ⋒≣

Action/Re-action

The unexpected artistic connections between a Swiss graphic designer and a legendary American painter



ABOVE: Herbert Matter Self-Portrait with Pontresina Poster, c. 1939

RIGHT: Jackson Pollock at Art of This Century Gallery,

Photographs by Herbert Matter, courtesy Alex Dr. Ellen G. Landau already knows what the first question will be after *Action/Re-Action: The Artistic Friendship of Jackson Pollock and Herbert Matter*, her September 23 lecture at the Cleveland Museum of Natural History: "Do you believe those paintings found by Alex Matter are real Jackson Pollocks?" And Landau knows her answer: "The research is ongoing, so I can't confirm yet, but isn't it great that they were found? Otherwise, I would never have discovered the close aesthetic connections between Pollock and Herbert Matter—and that, after all, is the subject of my talk."

On the surface, there would not appear to be much similarity between Matter—a Swiss-born graphic designer and photographer best known for designing travel posters, for his photo and design work for various Condé-Nast publications, and for his photographs and film about the sculptors Alberto Giacometti and Alexander Calder—and Pollock, the tempestuous practitioner of "action painting." But the two men and their wives were close during the 1940s, and Landau's recent research strongly suggests that Pollock found inspiration in Matter's work.

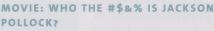
But that wasn't at all what Landau set out to learn. Her involvement sprang initially from the discovery by Alex Matter (Herbert's son) of a package of paintings his father had labeled as experiments by Pollock. Since Landau was a leading Pollock expert, he asked her to have a look. She did (and a predictable scholarly controversy has ensued), but meanwhile Landau became more intrigued by the connection itself: what did these friends Pollock and Matter—and their spouses, the painters Lee Krasner and Mercedes Matter—have to do with each other's creativity? The idea for an exhibition, Pollock Matters, was born. (It opens at the McMullen Museum of Art at Boston College on September 1.) "I'm a paintings person," Landau says, "so initially I planned to involve a scholar of photography or design to do the work on Matter. I was the first art historian to have access to Matter's archive, recently donated to Stanford University, and it's ironic because I think a lot of my amazing discoveries there were things I noticed only

because I know so much about Pollock. A photography or design scholar might never have seen the connections."

For example, in 1943 Matter exhibited work at Pierre Matisse Gallery in New York and designed the exhibition Action Photography at the Museum of Modern Art. The MoMA show also included photographs by Matter, who at the time was experimenting with "drip" photographs made with drops of glycerin, and with what he called "electrical emulsion discharges"—a process that involved setting off a charge between two pieces of glass to create a mini-lightning strike. Most of this work appeared in those two exhibitions or in Arts & Architecture magazine that year. Six months later, Pollock started doing drip paintings, and subsequently employed compositional patterns with a strong affinity to Matter's electrical emulsion discharges. Then, in 1944, Matter did a series of strobe photo experiments that generated somewhat abstract images in white of the directional vectors of a man dressing set against a black background. In 1948, Pollock's Triad featured two similar dripped white figures against black. Coincidentally, that was also the year that Matter was shooting his short movie on Calder—and guess who helped out as the filmmaker's key grip during the famous ocean waves sequences? Jackson Pollock. Stimulated by his contact with Calder through Herbert Matter that summer, Pollock created a set of otherwise atypical wiry figural compositions.

It is clear to Landau that the relationship between Matter and Calder fomented considerable intellectual and creative interchange. Even the wall text for the MoMA *Action Photography* show (there was no catalogue because of wartime economics, but Landau gained access to the MoMA registrar's exhibition archives) appears to have been an inspiration, as many phrases seem to prefigure terms that would show up in Pollock's later lexicon.

The mission of the Womens Council Speaker Series is to present lectures that explore fascinating and current topics in the world of art, and Landau's September 23 talk should more than fit that billing. ⋒≡



Sunday, September 16, 1:30

Back by popular demand (and in anticipation of Ellen Landau's 9/23 lecture) is this entertaining 2006 documentary about a 73-year-old ex-truck driver who tries to prove that the painting she bought at a thrift shop for \$5 is an original Jackson Pollock. Directed by Harry Moses, with Teri Horton.

LECTURE BY ELLEN G. LANDAU

Sunday, September 23, 2:00, Murch Auditorium at the Cleveland Museum of Natural History

The Womens Council Speakers Series Committee welcomes Dr. Ellen G. Landau, the Andrew W. Mellon Professor of the Humanities at Case Western Reserve University. She has taught in the CMA/CWRU Joint Program in Art History. Tickets available through the Ticket Center. \$20, CMA members \$10, students \$5.



Guest Lecture

The John and Helen Collis Lecture An Annual Lecture Devoted to Ancient Greek and Byzantine Art. Sunday, September 30, 2:00

The Light of Icons at St. Catherine's Monastery. Robert S. Nelson, Robert Lehman Professor of the History of Art, Yale University. A leading authority on Byzantine art and architecture, Nelson has published widely. His most recent book, Hagia Sophia, 1850-1950, looks at how the cathedral of Constantinople came to be regarded as one of the great monuments of world architecture. He recently curated an important exhibition of Byzantine icons from the monastery of Saint Catherine on Mt. Sinai titled Holy Image, Hallowed Ground for the J. Paul Getty Museum in Los Angeles. Free tickets required.



Talks to Go

Building for the Future

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum volunteer docents for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216-707-2458.

Lecture Courses

A survey of the visual arts featuring works from the Cleveland Museum of Art's collection, intended for adult patrons.

Art Appreciation: An Introduction to the History of Art

7 Wednesdays, September 12-October 24, 10:00-11:30 at Baldwin-Wallace East, Landmark Building, corner of Richmond Road and Science Park, Beachwood

Topics, in order, are Greek and Roman, Early Christian and Byzantine, Romanesque and Gothic, Italian Renaissance, Northern Renaissance and Baroque, Southern Baroque, and 18th Century. \$140, CMA members \$110; individual sessions \$25, CMA members \$20.

COMING IN OCTOBER

Impressionist and Modern Masters from the Cleveland Museum of Art 4 Tuesdays, October 30-November 20, 10:30-12:00

The Impressionist Epoch, Post-Impressionism, Early Modern Sculpture, and The Age of the Avant-Gardes. \$70, CMA members \$56; individual sessions \$25, CMA members \$20.

A Day with the Masters

Tuesday, October 23 or Saturday, November 3, 10:00-4:00

Lectures and gallery talks welcome home the museum's fine collection of European early modern masterworks during its world tour. Private viewing of Gauguin's prints and drawings with curator Heather Lemonedes. \$135, CMA members \$100; includes lunch and parking.

Art and Fiction Book Club

The Arcanum

3 Wednesdays, October 10-24, 1:30-3:00

This structured look at art history through Janet Gleeson's book is a collaboration of the museum's library and education departments. Intended for adult patrons. \$44, CMA members \$35.

Fall Adult Studios

Beginner to advanced students learn from professional artists in small classes with individual attention.

Chinese Brush Painting

8 Tuesdays, September 4-October 30, 1:00-3:30 (no class October 2)

Use a Chinese bamboo-handle brush to create stylized expressions of form, shade, and texture. Without tracing or sketching on paper, the brushwork controls the flow of ink to achieve spontaneity and freedom. Supply list at registration. Mitzi Lai, instructor. \$180, CMA members \$144.

Introduction to Drawing

7 Wednesdays, September 5-October 17, 10:00-12:30

Practice drawing, line, tone, perspective, and composition using exercises from Dr. Betty Edwards's Drawing on the Right Side of the Brain and more. For beginners to those with some drawing experience. Supply list at registration. Kate Hoffmeyer, instructor. \$135, CMA members \$108.

Composition in Oil

8 Wednesdays, September 5-October 24, 10:00-12:30 or 6:00-8:30

Balance of color, pattern, contrast, texture, and form can strengthen composition in oil. Beginner to experienced. Susan Gray-Bé, instructor. \$180, CMA members \$144; supplies \$60 for first-time students.

Drawing and Painting from Life 8 Fridays, September 7-October 26,

10:00-12:30 or 6:00-8:30

Still-life, live models, and the outdoors challenge students to progress in oil paint and various drawing media. Susan Gray-Bé, instructor. \$180, CMA members \$144; supplies \$60 for first-time students, \$15 partial model fee.

refunded. **Printmaking**

5 Wednesdays, September 12-October 10, 6:00-8:30

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully

Explore the fundamentals of this medium. For all levels of experience. Kate Hoffmeyer, instructor. \$113, CMA members \$90.

Advanced Watercolor

10 Wednesdays, September 12-November 14, 9:30-12:00, Community Arts Building, 1843 Columbus Road

Intermediate to advanced-level watercolorists work on both assigned and self-directed paintings. Limited enrollment. Jesse Rhinehart, instructor, \$225, CMA members \$180.

Beginning Watercolor

10 Thursdays, September 13-November 15, 9:30-12:00, 1843 Columbus Road

Suitable for beginning to intermediate watercolorists, the class focuses on understanding materials, color mixing, and basic composition with complementary exercises. More advanced painters also welcome and accommodated. Jesse Rhinehart, instructor, \$225, CMA members \$180.

Watercolor in the Evening

10 Wednesdays, September 12-November 14, 6:00-8:30, 1843 Columbus Road

Suitable for all levels of experience, this class includes an introduction to watercolor materials, color mixing, and basic composition with complementary exercises. Advanced painters are encouraged and will have more time for self-directed projects. Jesse Rhinehart, instructor. \$225, CMA members \$180.

Drawing

10 Wednesdays, September 12-November 14, 1:00-3:30, 1843 Columbus Road

Draw from the environment and from live, draped models using pencil, charcoal, conté, and pastels. All levels of experience welcome. Jesse Rhinehart, instructor. \$225, CMA members \$180.

Chalk Festival

The 18th annual Chalk Festival is Saturday, September 15, 11:00–4:00, and Sunday, September 16, 12:00–5:00. Enjoy chalk artists and entertainment at no charge. Flyers are available in the lobby. Due to construction there will be no access to the festival through the museum.

Chalk Your Own Pictures

Large square and 24-color box of chalk, \$16 each; small square and 12-color box of chalk, \$8 each. Individuals, families, schools, and neighborhood groups are all invited to participate. Children under 15 must be accompanied by supervising adults. Groups are encouraged to pre-register by calling 216–707–2483 by Wednesday, September 12. Non-paid advance registrations will be held until 1:00 p.m. Sunday.

Chalk Workshop

Sunday, September 9, 2:00–4:30 or Wednesday, September 12, 6:00–8:30.

Chalk Making and Street Painting. Preparatory workshop on chalk artistry. Make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$25/individual, \$75/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call 216–707–2483.

The I Madonnari Chalk Tradition

In 16th-century Italy artists began using chalk to create pictures of the Madonna on the plazas outside cathedrals. With these street artists, called I Madonnari (painters of the Madonna), an artistic tradition was born. Today I Madonnari festivals are held annually in Europe, Africa, and the United States. Our festival brings this Renaissance tradition to Cleveland.

Volunteers

Interested parties please contact the Volunteer Initiatives office at 216–707–2593.

Community Programs

Visit the website for the most current information each month.

"Café Bellas Artes" Fine Arts Café Second Friday of each month, 6:30–8:30

A place where members of the Latino community can get together each month to discuss art, culture, music, poetry, literature, and much more in Spanish. Please reserve the second Friday of each month and share an evening with us at the Cleveland Museum of Art.

Nia Coffee House

1st and 3rd Tuesdays, 6:00–8:30, Coventry Village Library, 1925 Coventry Road, Cleveland Heights, 44118. Live jazz and poetry.

Art Crew & You Community Engagement Project

The Art Crew gives CMA a vital presence in the community among potential visitors. Local artists developed a troupe of life-size costumes based on objects in the CMA's permanent collection. These characters include the Egyptian god Horus; Picasso's Harlequin; the Hindu figure Narashima; Monet's Waterlilies; Romare Bearden's Wrapping It Up at the Lafayette; a knight in armor; a Japanese Shinto princess; and an African bush buffalo. The costumed characters work with a handler who fields audience questions and supplies CMA information along with the offer of a free Polaroid picture of the visitor with the character. Call 216-707-2671 for more information or to schedule an appearance.

Upcoming: September 9, 12:00–4:00, Berea Arts Fest, 52 Front Street, Berea; September 22, 10:00, Step-off, Mentor Festival Parade, 5670 Hopkins Road, Mentor; September 22, 10:00–11:30, Starbucks Aurora, 125 Barrington Town Square Drive, Aurora.



Community Arts Around Town

On Thursday, September 6 puppets perform from 4:00–6:00 at the opening of Steelyard Commons and from 7:00–8:30 on Mall B at ParkWorks Movie Under the Stars.

On Saturday and Sunday, September 15 and 16, the museum's Chalk Festival is a featured event of the Sparx Gallery Hop, a Downtown Cleveland Alliance program. Lolly the Trolley will link our festival with activities all over town; visit www. cleveland.com/Sparx. Community Arts presents Hispanic chalk artists from noon-5:00, Saturday and Sunday at the Tremont Arts and Cultural Festival; Sparx sponsors Panic Steel Ensemble, September 15, 4:00-6:00 at 2242 Literary in Tremont and DubFlex, September 16, 2:00-4:00 at the Galleria St. Clair entrance.

Gallery Talks

Icons of American Photography: A Century of Photography from the Cleveland Museum of Art

Sunday, September 2, 1:30, Wednesday the 5th at 1:30, and Sunday the 16th at 1:30

Art to Go

Taking reservations now for the 2007–08 school year.

CMA staff and trained volunteers visit area classrooms, libraries, and community centers with genuine works of art in suitcase presentations. Grouped according to themes, these supervised presentations allow students to don gloves and handle works of art sometimes thousands of years old. Lively discussions augment classroom curricula and revolve around the objects' historical and cultural contexts. Works of art are in various media, including ceramics, textiles, prints, stone, wood, and metal. Visit clevelandart.org to view a list of presentations and registration information soon, as Art to Go books for the year very quickly. First come, first served! No cost for Cleveland Municipal Schools. Made possible with a generous grant from Dominion.

COMMUNITY ARTS PARTNER
Medical Mutual of Ohio

Art Classes

Fall Art Classes

6 Saturdays, October 13–November 17. Most classes are offered both morning and afternoon: 10:00–11:30 or 1:00–2:30.

Enroll your children for studio classes at the Cleveland Museum of Art. Each class introduces students to the CMA permanent collection and then allows them to develop their own creativity. Classes run for six weeks and are taught by artists and art educators.

Art for Parent and Child (age 3)

Mornings only. Four hands are always better than two when parents and children learn about art together. All new fall projects.

Mini-Masters (ages 4-5)

All new fall projects as children explore the museum collection and sharpen small motor and observational skills in the studio setting.

Animal Safari (ages 5-6)

Children are introduced to a variety of animals in the museum's collection and learn how to make them, too.

Color Your World (ages 6-8)

Color affects every aspect of our environment. Children compare and contrast how color is used in various art media and learn by personal experimentation.

Around the World (ages 8-10)

Students study art from different countries around the world and develop analytical and studio skills while creating their own renditions.

Nature in Focus (ages 9-12)

The world of nature has inspired artists across time and geography. Students study some of those examples and try their hand at creating their own.

Afternoons Only: Teen Drawing Workshop (ages 13–17)

Teens sharpen their observational skills while developing drawing prowess with pen and ink, pencil, charcoal, and pastels.

Mixed Media for Parents

Afternoons only. Parents learn about the museum collection by making art inspired by many cultures and times. No experience necessary!

Special Class

Claymation for Teens (ages 12-17)

Learn how to create characters from armatures and artist's clay and design background sets. Then we'll use our editing equipment to produce stop-action animation. Special fee: \$150 CMA members \$125; supplies included. Enrollment limited to 10. Bring your own digital camera. Mornings only!



Registration

Register either in person or by phone at the museum's Ticket Center or by filling out and mailing an online form at www.clevelandart.org/educef.

Members' registration begins on September 1; non-member registration begins on September 15.

Class Fees

Six-week session \$72, CMA Family-level members \$60; Parent and Child class \$85, CMA members \$72. To become a Family member and receive discounts, call the Ticket Center. All registrations after October 6 will be subject to a \$10 late charge per order.

Class Size

For children ages 4–17, class size is limited to 25. Parent and Child class is limited to 12 children and 12 adults.

Cancellation Policy

Refunds are issued anytime before the beginning of the session. Refunds after the first class are considered on an individual basis.



Class Fees

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

VIVA! & Gala Around Town

CMA@ Venues Around Town

"Once again the VIVA! & Gala Around Town is expanding our musical horizons." –WCPN Radio

With 11 sold-out performances last season, VIVA! & Gala Around Town returns for its third thrilling season. The series features an exciting array of superb performing artists from around the globe—from the spiritual sounds of Central Asia to the ethereal voices of Trio Mediæval and the sensual dance of Argentina's hottest tango company. Save up to 20% by subscribing now. For tickets, call 1–888–CMA–0033 or visit clevelandart.org/viva. Programs subject to change.

Tango Buenos Aires

Saturday, September 29, 7:30 State Theatre, Playhouse Square

"Swirling, fast-paced tapestries of movement." – The Washington Post

Considered the world's most seasoned and authentic tango company, the ensemble features 12 dancers, six musicians, a singer, dazzling costumes, and provocative choreography. \$42, CMA members \$40.

Berlin Philharmonic Wind Quintet

Wednesday, October 3, 7:30 Trinity Cathedral

 ${\it ``Faultless.''}-Gram ophone$

The first permanently established wind quintet in the Berlin Philharmonic's rich tradition of chamber music, the ensemble regularly performs in Germany and worldwide. \$30, CMA members \$28.

Sō Percussion

Friday, November 9, 7:30 Cleveland Museum of Natural History

"Brilliant." – The New York Times

Called "astonishing and entrancing" by *Billboard*, Sō Percussion gives fresh voice to contemporary music. In performance, music stands are jettisoned for a stunning live dynamic. \$30, CMA members \$28.

Natalie MacMaster

Friday, January 25, 7:30 Cleveland Museum of Natural History

"A grand performance with radiant joy." –Boston Globe

This Cape Breton fiddler's live performances are a testament to her incandescent musicianship and boundless energy, featuring foottapping rave-ups, heart-rending ballads, and world-class step dancing. \$35, CMA members \$33.



Noche Flamenca

Wednesday, February 27, 7:30 Ohio Theatre, Playhouse Square

"A soul-stirring tour-de-force of theater." – The New York Times

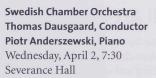
The Madrid-based Noche Flamenca brings out the essence of flamenco's roots passed down by Andalusian gypsies: raw, earthy, and hot. \$42, CMA members \$40.

Brentano String Quartet With Todd Palmer, Clarinet

Friday, March 14, 7:30 Plymouth Church of Shaker Heights

"Magnificent . . . wonderful, selfless music making." – *The Times* (U.K.)

This award-winning quartet has been singled out for its technical brilliance, musical insight, and stylistic elegance, making its performances a favorite with audiences around the world. \$30, CMA members \$28.



"I'll never forget this fascinating performance [by Anderszewski]." —Anthony Tommasini, *The New York Times*

Award-winning Polish-Hungarian pianist Anderszewski joins the 38-member Swedish Chamber Orchestra in an all-Beethoven program. \$30, CMA members \$28.

Hilary Hahn + Josh Ritter Friday, April 11, 7:30, Kulas Hall, Cleveland Institute of Music

"America's best." - Time Magazine

One of the most compelling artists on the international concert circuit, violinist Hilary Hahn is joined by singer/songwriter Josh Ritter, whose exceptional talents have been championed by critics and fellow artists alike. \$42, CMA members \$40.

Masters of Russian Drama: The Gamblers

Thursdays, Fridays, and Saturdays, May 22–June 15, 7:30; Sundays, 3:00 Kennedy's, Playhouse Square

"Gogol was a strange creature, but then genius is always strange." –Vladimir Nabokov

A brilliant study of human avarice, Nikolai Gogol's *The Gamblers* is a hilarious romp about a professional gambler traveling on a highly profitable con job. Adapted and directed by Massoud Saidpour, featuring Terence Cranendonk. Limited seating. \$25, CMA members \$23.

Please note: Kennedy's is not wheelchair accessible. No late seating.

Trio Mediæval + Cantus

Wednesday, May 28, 7:30 Trinity Cathedral

"Immaculate blend and nuanced control." – The New York Times

The gleaming voices of these two acclaimed vocal ensembles, the Trio Mediæval women and the nine men of Cantus, combine for a splendid concert of rich ethereal sound. \$35, CMA members \$33.



Sō Percussion



Mini-Series: Music of Central Asia and the Near East

A special focus of this year's series is the music of Central Asia and the Near East, a region of the world offering a treasure trove of captivating musical practices virtually unknown to much of the world.

The Spiritual Sounds of Central Asia: Nomads, Mystics, and Troubadours Sunday, October 21, 7:30 Cleveland Museum of Natural History

"The Spiritual Sounds of Central Asia" features some of the region's most gifted musicians in a carefully selected program designed to make Central Asian music accessible and meaningful to American audiences. \$35, CMA members \$33.

Music of Armenia: The Shoghaken Ensemble

Saturday, February 16, 7:30 Cleveland Museum of Natural History

"Stunning in their drive, beauty, and mystery." – The Boston Herald

The revered Armenian group performs an evening of diverse and passionate music from its homeland that is at once seductively familiar and thrillingly exotic. \$35, CMA members \$33.

Sufi Devotional Music: The Oawwals of Pakistan

Thursday, April 17, 7:30 Cleveland Museum of Natural History

"Soaring . . . vibrant . . . music fueled by its own jubilation."

—The New York Times

With just two instruments, a handful of voices, and a complex undercurrent of synchronized hand-clapping, this *qawwali* ensemble produces some of the most jubilant music you are likely to hear. \$35, CMA members \$33.

Zarbang: The Percussions of Iran and Afghanistan

Friday, May 9, 7:30 Cleveland Museum of Natural History

"Amazing array of sounds . . . selfless joy." –Los Angeles Times

Drawing from Sufi, ancient Persian, and Afghani rhythms, the ensemble weaves a sound that is dynamic and ecstatic on one hand, and meditative and trance-inducing on the other. \$35, CMA members \$33.

Two Free Keyboard Recitals

Free advance reservations available.

Sara Daneshpour, Piano

Friday, January 11, 7:30 Mixon Hall, Cleveland Institute of Music

At age 20, Sara Daneshpour has performed at some of the most prestigious concert venues, including Carnegie Hall, Kennedy Center, and the Library of Congress. Limited seating.

Paul Jacobs, Organ Sunday, April 20, 2:00 Trinity Cathedral

"An exceptional musical experience ... supple technique and vivid interpretive imagination." – The New York Times

Paul Jacobs has reinvigorated the American organ scene with his once-in-a-generation gifts as a performer. Limited seating.

These programs are made possible in part by The Ernest L. and Louise M. Gartner Fund, The P. J. McMyler Musical Endowment Fund, and The Anton and Rose Zverina Music Fund. Additional support provided by Margaret W. Wong & Associates Co., LPA. Promotional support provided by 104.9 WCLV, WVIZ/WCPN 90.3 Ideastream, 87.9 WKSU, WNEO, and WEAO 45/49. In-kind support provided by Sergio's.



Top: Spiritual Sounds of Central Asia Right: Qawwals of Pakistan

Pioneers of the American Avant-Garde Cinema

Five recent documentaries explore the lives and work of five of the earliest and most influential "underground" filmmakers. All took American cinema in bold new directions during the forties, fifties, and sixties. Three of the movies are Cleveland premieres. Admission to each film \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher. Panorama vouchers, in books of ten, can be purchased at the museum Ticket Center for \$55, CMA members \$45.



In the Mirror of Maya Deren Friday, September 7, 7:00 Sunday, September 9, 1:30

Directed by Martina Kudláček, with Maya Deren, Stan Brakhage, and Jonas Mekas. Russian-born dancer, writer, lecturer, and theorist Maya Deren (1917-1961) is the mother of the American underground film. Her surreal, psychosexual Meshes of the Afternoon (1943) is one of the most famous and influential short films ever made. Critic Jonathan Rosenbaum has called this documentary about Deren's life and work "the best portrait of an experimental filmmaker that I know." Music by John Zorn. (Austria/Czech Republic/Switzerland/ Germany, 2002, b&w/color, 35mm, 103 min.)

Jack Smith and the Destruction of Atlantis

Wednesday, September 12, 7:00 Friday, September 14, 7:00

Directed by Mary Jordan, with Ken Jacobs, George Kuchar, and John Waters. Columbus-born Jack Smith (1932-1989) was a flamboyant filmmaker, photographer, actor, and thrift-shop impresario best known for his scandalous, oft-banned 1963 movie Flaming Creatures. Now regarded by many as the father of performance art, Smith-and his splendid, transgressive, campy excesses—are chronicled in this intoxicating new documentary. "Extraordinary. A triumph!" -Variety. Cleveland premiere. (USA, 2006, color/b&w, Beta SP, 94 min.)

Brakhage

Wednesday, September 19, 7:30

Directed by Jim Shedden, with Stan Brakhage, Philip S. Solomon, and James Tenney. Stan Brakhage (1933–2003), the great American avant-garde filmmaker and theorist who documented his life in hundreds of abstract short films, is profiled in this documentary full of film clips and interviews. (Canada, 1998, color/b&w, 16mm, 75 min.)

Anger Me

Friday, September 21, 7:00 Sunday, September 23, 1:30

Directed by Elio Gelmini, with Kenneth Anger and Jonas Mekas. Kenneth Anger (b. 1922), the subject of this new film, is a master avant-gardist whose sensuous, ritualistic movies range from the homoerotic to the incantational. He inadvertently invented the music video with his classic 1964 short *Scorpio Rising* and chronicled the sordid side of Tinseltown in his bestselling book *Hollywood Babylon*. Cleveland premiere. (Canada, 2006, color, Beta SP, 72 min.)

Notes on Marie Menken

Wednesday, September 26, 7:00

Directed by Martina Kudláček, with Marie Menken, Andy Warhol, Stan Brakhage, et al. Marie Menken (1909–1970) is a largely forgotten pioneer of American avant-garde cinema. This new film traces Menken's life from her abstract expressionist beginnings to her experimental filmmaking of the forties and fifties to her 1960s collaborations with Andy Warhol. Music by John Zorn. Cleveland premiere. (Austria/USA, 2006, color/b&w, 35mm, 97 min.)

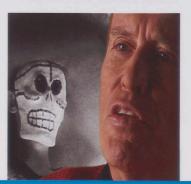
Other September Films

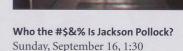
The month's other movies focus on arts other than filmmaking: photography, painting, and the theater. Admission to each program \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher.

Looking for an Icon

Sunday, September 2, 1:30 Wednesday, September 5, 7:00

Directed by Hans Pool and Maaik Krijgsman. How does a photograph seize the public's imagination and become an icon? This new film takes an in-depth look at four of the most famous news images of the last 40 years, all World Press Photo Foundation "photos of the year." (Netherlands, 2005, color/ b&w, DVD, 55 min.) Followed by Leandro Katz's 30-minute The Day You'll Love Me (Argentina, 1997), a detailed look at the iconic photograph of executed revolutionary Ernesto "Che" Guevara. Both Cleveland premieres.





Directed by Harry Moses, with Teri Horton. Back by popular demand (and in anticipation of Ellen Landau's 9/23 lecture) is this entertaining new documentary about a profane, beer-drinking, 73-year-old ex-truck driver with an eighth-grade education who goes head-to-head with assorted art world pooh-bahs when she tries to prove that an abstract painting she bought at a thrift shop for \$5 is an original Jackson Pollock. "A study in forensics, taste, money, and class warfare" -Entertainment Weekly. (USA, 2006, color, 35mm, 74 min.)

ShowBusiness:

The Road to Broadway

Friday, September 28, 7:00 Saturday, September 29, 1:30

Directed by Dori Berinstein and Richard Hankin, with Kristin Chenowith, Alan Cumming, Boy George, et al. This new documentary chronicles the fate of four musicals that debuted on Broadway during the 2003-04 season: Avenue Q; Caroline, or Change; Taboo; and Wicked. Following the shows from rehearsals through previews, opening night, and the Tony Awards, ShowBusiness offers playgoers an unprecedented peek behind the curtain. "A love letter to theater and the people who make it" -The Los Angeles Times. (USA, 2007, color, Beta SP, 102 min.)

CLOCKWISE FROM TOP: ShowBusiness, Anger Me, and In the Mirror of Maya Deren

Fine Print Fair

The Print Club of Cleveland's 23rd annual benefit for the museum's Department of Prints, with support from Key Private Bank, takes place September 28-30 at Corporate College, 4400 Richmond Road (at I-271), Warrensville Heights; free parking. Fourteen dealers exhibit and sell fine prints, from old master to contemporary, plus drawings and photographs.

Opening-Night Preview

Friday, September 28, 5:30-8:30

A Prints of a Party with a Curator's Choice tour at 7:00. \$75 (\$85 after September 7) includes hors d'oeuvres (catered by Sammy's), cash bar, readmission to the fair Saturday and Sunday, and free parking. For reservations call 216-707-2579 by September 21.

Fine Print Fair

Saturday, September 29, 10:00-5:00 and Sunday, September 30, 11:00-4:00. \$10 per person, students \$5 with ID cards (includes readmission Sunday).

Both days: hourly door prizes, Java City Café open, performances by Tri-C Jazz Fest.

Free Lecture

Saturday, September 29, 11:00

Prints: The Multiple as Original. Dr. Jane Glaubinger, Curator of Prints, Cleveland Museum of Art.

Breakfast and Lecture

Sunday, September 30, 9:30. Continental breakfast with the dealers.

10:15 Dr. Eric Carlson speaks on A Passion for Paper: 19th-Century Prints and Drawings. \$15 per person. For breakfast reservations call 216-707-2579 by September 21.





Raffle

Above: Red Grooms, Macy's Day Parade, 1995, color etching and aquatint, 11.9 x 17.9 in., valued at \$4,000. Raffle tickets are \$5 (six for \$25). Donated by Marlborough Gallery, New York.

Exhibitors

The Annex Galleries

Santa Rosa, Calif. American prints 1900–1950

Armstrong Fine Art

Chicago 19th/20th-century French prints and drawings

William P. Carl

Northampton, Mass. 19th/20th-century American and European prints

Eric G. Carlson

New York 19th-century French prints and drawings

Dolan/Maxwell

Philadelphia Contemporary American and European prints and drawings

C&J Goodfriend

New York Old master/20th-century representational prints and drawings

Conrad Graeber

Riderwood, Md. American, European, and Japanese prints and drawings

Highpoint Editions

Minneapolis Print publisher

Mack Lee Gallery

Winchester, Mass. Photographs

Marlborough Gallery

New York Contemporary prints

The Old Print Shop

New York American prints 1900-1950

Riverhouse Editions

Steamboat Springs, Colo. Contemporary prints, print publisher

Mary Ryan Gallery

New York

American and British prints and drawings 1920-present

The Verne Collection

Cleveland Ukiyo-e and contemporary Japanese prints

Information www.clevelandart. org/printclubcleveland or call 216-707-2579

Key Private



FAR LEFT: Gustave Baumann. Valle Grande, 1939. Color woodcut. Courtesy of The Annex Galleries

LEFT: Judith Rothschild. Greenwich Village, 1945. Color screenprint. Courtesy of Dolan/Maxwell

Expansion Project Timeline

Parking Garage Closed to October

The garage is closed until mid-October as construction proceeds on the expanded parking facility. Additional parking is available nearby in University Circle. Fees apply at all locations.

Summer/Fall 2007

1916 building renovation done; after heating/ventilation acclimatization, art reinstallation begins.

Winter 2008

East wing construction complete and acclimatization begins.

Summer 2008

Galleries begin reopening in the 1916 building. Abatement/demolition of 1958 and 1983 buildings begins.

Fall 2008

East wing special exhibition space opens. Gartner Auditorium reopens.

Spring 2009

New east wing permanent collection galleries open.

2011

West wing galleries open. New courtyard opens.



Museum Hours

Tuesdays, Thursdays, Saturdays, Sundays 10:00–5:00 Wednesdays, Fridays 10:00–9:00 Closed Mondays

Administrative Telephones

216–421–7340 1–888–269–7829

Website

www.clevelandart.org

Ticket Center

216–421–7350 or 1–888–CMA–0033 Fax 216–707–6659 Non-refundable service fees apply for phone and internet orders.

Membership

216–707–2268 membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2665

Ingalls Library Hours

Tuesday–Friday 10:00–5:00 Wednesday to 9:00 Reference desk: 216–707–2530

Parking Garage Closed to October

The garage is closed until mid-October. Additional parking is available nearby in University Circle. Fees apply at all locations.

Textile Art Alliance Events

Lecture: Life in Fiber

Wednesday, September 26, 7:00 Westlake Porter Public Library, 27333 Center Ridge Road, Westlake

Retrace the professional journey of knitwear designer Rae Gold as she builds her business to sell work at major venues such as the Smithsonian and American Craft Council shows. At 5:30 join us for a potluck supper and social time.

Workshop: The Art of Selling Your Art

Thursday, September 27, 10:00–4:00

Westlake Porter Public Library, 27333 Center Ridge Road, Westlake

Rae Gold, professional knitwear designer and trainer, presents the basic steps of how to sell your art work more successfully. Gain confidence in presenting your work; learn when to ask for the sale and how to overcome common objections ("I can't afford it"). \$120, TAA members \$90. To register contact Mary Louise at 440–775–3437, The. Hymn.Society@oberlin.edu.

SAVE THE DATE

4th Annual Wearable Art Fashion Show & Boutique

Sunday, October 21, 11:00–5:00 25777 Detroit Road, Westlake

11:00 Boutique preview shopping 1:00 Fashion show and lunch 2:30–5:00 Boutique and runway sales

One-of-a-kind wearable art clothing and accessories highlighted at Boutique and Runway Fashion Show with lunch. For more information visit www.clevelandart. org/taa. This fundraiser for CMA is sponsored by the Textile Art Alliance.

Tickets \$40: preview boutique, fashion show, lunch, runway sales. For advance reservations contact Leslie at 440–452–4521, lckranz@yahoo.com.



Ohio Arts Council A STATE AGENCY THAT SUPPORTS PUBLIC

PROGRAMS IN THE ARTS

Magazine Staff

Editing: Laurence Channing, Gregory M. Donley, Kathleen Mills Design: Thomas H. Barnard III, Gregory M. Donley Photography: Howard T. Agriesti, David Brichford, Gregory M. Donley, Gary Kirchenbauer Digital scanning: David Brichford Production: Charles Szabla

Questions? Comments?

Magazine: magazine@clevelandart.org General museum: info@clevelandart.org

\$ Admission fee R Reservation required T Exhibition ticket required SUN **Museum Art Classes** Members' registration begins \$ R 8 Gallery Talk 1:30 Icons of **Adult Studio Begins Adult Studios Begin Community Arts Adult Studio Begins** American Photography 1:00 Chinese Brush 10:00 Composition Events 4:00-6:00 10:00 Drawing and in Oil, Introduction to Steelyard Commons Painting from Life \$ R Film 1:30 Looking for Drawing \$ R **NIA Coffee House Adult Studio Begins** 7:00-8:30 Mall B 6:00-8:30 Coventry Gallery Talk 1:30 Icons of 6:00 Drawing and Puppets at ParkWorks Village Library American Photography Painting from Life \$ R Movie Under the Stars **Adult Studio Begins** Film 7:00 In the Mirror 6:00 Composition in of Maya Deren \$ Film 7:00 Looking for an Icon \$ 10 11 12 14 Art Crew 12:00-4:00 **Adult Studios Begin Adult Studio Begins** Film 7:00 Jack Smith **Museum Art Classes** Berea Arts Fest 9:30, 5:00, 1843 Colum-9:30, 1843 Columbus and the Destruction of Regular registration bus Road. Advanced Road. Beginning Water-Atlantis \$ begins \$ R Film 1:30 In the Mirror Watercolor, Watercolor of Maya Deren \$ Cafe Bellas Artes 6:30 Chalk Festival 11:00in the Evening \$ R Chalk Workshop 2:00-4:00 \$ (free to watch) Lecture 10:00 B-W East. 4:30 Chalk Making and Street Painting \$ R **Community Arts** Greece and Rome \$ Events 12:00-5:00 at **Adult Studios Begin** Lincoln Park. Hispanic 1:00 Drawing; 6:00 chalk artists Printmakina \$ R 4:00-6:00 at 2242 Literary. Panic Steel Workshop 6:00-8:30 Ensemble Chalk Making/Street Painting (repeat) \$ R Film 7:00 Jack Smith and the Destruction of Atlantis \$ 16 20 22 Art Crew 10:00 (step-off) Mentor Festival Chalk Festival 12:00-NIA Coffee House Lecture 10:00, B-W Film 7:00 Anger Me \$ 5:00 \$ (free to watch) East. Early Christian and Byzantine \$ Parade **Community Arts** Events 12:00-5:00 at Art Crew 10:00-11:30 Film 7:30 Brakhage \$ Lincoln Park; 2:00-Starbucks Aurora 4:00 at Galleria St. Clair entrance. DubFlex Gallery Talk 1:30 Icons of American Photography

23

Film 1:30 Anger Me \$

Film 1:30 Who the #\$&% Is Jackson Pollock? \$

24

25

26

Lecture 10:00, B-W East. Romanesque and Gothic \$

Film 7:00 Notes on Marie Menken \$ 27

28

Fine Print Fair 5:30—8:30, Corporate College, 4400 Richmond Road. A Prints of a Party \$ R

Film 7:00 ShowBusiness: The Road to Broadway \$ 29

Fine Print Fair 10:00-5:00 \$ R

Print Fair Lecture 11:00 Prints: The Multiple as Original. Jane Glaubinger

Film 1:30 ShowBusiness: The Road to Broadway \$

Performance 7:30 State Theatre. Tango Buenos Aires \$

30

Fine Print Fair 11:00– 4:00; dealer breakfast and lecture 9:30 \$ R

Annual Collis Lecture 2:00 The Light of Icons. Robert Nelson

Looking for an Icon





In University Circle 11150 East Boulevard Cleveland, Ohio 44106–1797

Dated Material Do Not Delay

Exhibitions and Selected Loans

At the Museum

Icons of American Photography

Through September 16.
The photography collection of the Cleveland Museum of Art is a highly selective group of masterworks spanning the history of the medium. This exhibition gathers 116 iconic photographs from the museum's remarkable holdings of American photography from 1850 to 1960, illustrating the development of an art form and a nation in one exhibition.

Building for the Future

Through summer 2008. Learn all about the museum's renovation and expansion project through photographs, drawings, floor plans, video, text, and a large-scale model of the museum complex as it will look on completion of the project in 2011.

ALMOST READY: The expanded parking garage will open in mid-October.

COVER (DETAIL):

Shiva as Brahma (The Creator), late AD goos/early 11th century. South India, Chola dynasty. Granite. Leonard C. Hanna Jr. Fund; this work was accepted in honor of Stanislaw Czuma in recognition of his long service to the CMA 2007.155



Vancouver Art Gallery

Vancouver, British Columbia. Through September 16. Monet to Dalí: Modern Masters from the Cleveland Museum of Art.

Bavarian National Museum

Munich, Germany. Through September 16. *The Cleveland Museum of Art: Masterworks from* 300 to 1550.

Around Town

MOCA Cleveland

Through September 2. Anthony Caro's *Wending Back* is on view in the MOCA rotunda.

Coming Up at CMA

Modern Masters from the Cleveland Museum of Art

October 21, 2007–January 13, 2008. The acclaimed international touring exhibition drawn from the CMA's collection of Impressionist and modern European art makes a stop in Cleveland. Seen by well over half a million people in Beijing, Tokyo, Seoul, and Vancouver, the exhibition is expanded in Cleveland by the addition of masterworks shown only at this venue.

